



A Centennial Performance of  
**Johann Sebastian Bach**

# **St. Matthew Passion**

Mechanics Hall, Worcester

Thursday Evening, April 12, 1979 at 7:30

Presented by John Parker Murdock/Boston Concert Artists Management



A Centennial Performance of  
**Johann Sebastian Bach**

# St. Matthew Passion

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## Part I

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INTERMISSION (*twenty minutes*)

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## Part II

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### The Handel & Haydn Society

Thomas Dunn, *Artistic Director*

#### The Gospel

Charles Bressler, *Evangelist*  
William Parker, *Jesus*  
Matthew Dooley, *Bass roles*

#### The Orchestral Soli

Alan Grishman, *Concertmaster I*  
Mary Hess, *Concertmaster II*  
Elinor Preble, *Flute I: 1*  
Nancy Jerome, *Flute I: 2*  
Raymond Toubman, *Oboe,*  
*Oboe d'Amore, English Horn I: 1*  
Ira Deutsch, *Oboe,*  
*Oboe d'Amore, English Horn I: 2*  
Fortunato Arico, *Viola da Gamba*

#### The Commentary

Jeanie Ommerlé, *Soprano*  
Eunice Alberts, *Alto*  
Grayson Hirst, *Tenor*  
David Evitts, *Bass*

#### The Continuo

Bruce Coppock, *Violoncello I*  
Joan Esch, *Violoncello II*  
Anthony Beadle, *Double Bass I*  
Justin Locke, *Double Bass II*  
Lynn Gaubatz, *Fagotto I*  
Donald Bravo, *Contrafagotto II*  
Daniel Pinkham, *Organ I*  
Gary Wedow, *Organ II*

Please turn the pages of the libretto as quietly as possible.

The use of cameras or recording equipment is not allowed.

The organ used in tonight's performance was built by the Andover Organ Company of Methuen, Massachusetts.

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This concert is presented by John Parker Murdock/Boston Concert Artists Management in conjunction with the

#### Worcester International Artists Series

1979-80 *Premiere Season*

Five concerts of international stature in Mechanics Hall

*Monday, October 1, 1979*

Prague Chamber Orchestra with Hans Richter-Haaser, pianist

*Wednesday, October 31, 1979*

I Solisti di Zagreb with James Galway, flutist

*Thursday, January 17, 1980*

Vienna Chamber Orchestra with Philippe Entremont, pianist

*Saturday, March 9, 1980*

Munich Chamber Orchestra, Hans Stadlmair, conductor

*Saturday, March 22, 1980*

Victor Borge

Brochure and tickets available at the box office in Mechanics Hall.



# Artists

## The Handel & Haydn Society

When the Handel & Haydn Society gave the American premiere of Bach's *St. Matthew Passion* on Good Friday of 1879, it was but one of a long series of significant events in the history of the oldest active performing organization in America. Founded in 1815 "for the purpose of improving the style of performing sacred music and introducing into general use the works of Handel and Haydn and other eminent composers," the Society held its first public concert on Christmas day of that year. Among the masterpieces that the Handel & Haydn Society has introduced to American audiences are the Verdi *Requiem* and Handel's *Messiah* and *Israel in Egypt*, and Boston first heard the Beethoven *Ninth Symphony* and Mendelssohn's *Elijah* at concerts of the Society.

Under the artistic direction of Thomas Dunn, H & H concerts have emphasized performance in accordance with the composers' intentions. The Society's recording of *Messiah* (available on Advent cassettes and Sine Qua Non records) has been widely acclaimed for its combination of scholarly authenticity and musical excitement. Activities of the Handel & Haydn Society include an annual subscription series in Boston's Symphony Hall, broadcast, recording, and publishing ventures, and community outreach programs.

## Thomas Dunn

Of Thomas Dunn's work it has been said that it is a mixture of ivory tower and theater. He has incensed *The New York Times* by performing Bach's *B Minor Mass* with the same number of singers and players Bach himself used, and he has not hesitated to send an ensemble of beagles on stage at Avery Fisher Hall for the performance of a Hunting Symphony by Leopold Mozart.

The teachers who contributed to the making of this unacademic purist ("...I should certainly hate to be in the opposite camp of the impurists") include Charles Courboin, Virgil Fox, E. Power Biggs, and Ernest White for organ; Gustav Leonhardt for harpsichord; Robert Shaw, G. Wallace Woodworth, and Ifor Jones in choral conducting; and Anton van der Horst in orchestral conducting.

Mr. Dunn is a graduate of Johns Hopkins University, the Peabody Conservatory of Music, and Harvard University, and as a Fulbright scholar in Amsterdam was the first American to be awarded the Diploma in Orchestral Conducting, the Netherlands' highest award in music. He has been an organist, church music director, college professor, and editor. Appointed Artistic Director of the Handel & Haydn Society in 1967, Mr. Dunn has been a vital force in Boston's musical life since his inaugural concerts in December of that year, when he gave Boston its first hearing of Mozart's edition of Handel's *Messiah*.

## Charles Bressler

A tenor is a loud creature with a barrel chest and an empty head, right? Not Charles Bressler, a musician who has a brain to go with his individual, plangent voice, and, to boot, a virtuoso's technique as well as exquisite sensibility. This is not our puff; rather, it summarizes—drastically—the verdict of critics and music-knowing listeners over the twenty or so years Mr. Bressler has been before the public. He first attracted wide attention for his performances in the medieval *Play of Daniel* with Noah Greenberg's New York Pro Musica (a role for which he would later win the Best Male Singer Award at the Theatre des Nations Festival in Paris). He has since been heard in American and European music centers and at festivals in, among other things, recitals of Schubert and Monteverdi, music theatre works of Purcell and Henze, oratorios by Handel, Haydn, and Schoenberg, concerted works of Liszt and Britten, the Berlioz *Requiem*, and a renowned specialty, the evangelist roles in both Bach passions. Mr. Bressler is also on the faculty of the Mannes School of Music in New York City.

## William Parker

If William Parker's German comes across as especially fine, his having majored in that language at Princeton no doubt has something to do with it. The Christ roles in the two Bach Passions have become a specialty of this young baritone, and he is making a considerable mark as he is steadily revealed as one of the most distinguished Lieder singers before the public today. This is repertory on which he has worked with Pierre Bernac; meanwhile he has pursued his operatic studies under the guidance of the legendary Rosa Ponselle. His stage parts have included the Count in *Le nozze di Figaro*, Marcello in *La Bohème*, Doctor Malatesta in *Don Pasquale*, and Wolfram in *Tannhäuser*. Earlier this season he scored an exceptional success as Troilo in the first United States performance of Schubert's opera *Alfonso und Estrella*, given with Antal Dorati and the Detroit Symphony within the framework of an international Schubert Festival and Congress. This concert is Mr. Parker's debut in Boston.

## Matthew Dooley

Matthew Dooley is a Boston-trained singer who has studied at the Longy School of Music, Emerson College, and Boston University. He made his professional debut with the Wolf Trap Company in *The Most Happy Fella*. His performance experience has encompassed traditional repertory like Count Almaviva in Mozart's *Figaro* as well as new works such as Werner Egk's *Engagement in San Domingo*, in whose American premiere he sang with the St. Paul Opera, *The Dog and the Sparrow* by Paul Earls, which he performed at the

MIT Center for Advanced Visual Studies, and Singer No. 7 in Conrad Susa's *Transformations* with Thomas Dunn and the Handel & Haydn Society. He has been soloist with, among others, the Minnesota Orchestra, the Rochester Philharmonic, and the Boston Pops, and also finds time to direct the Young Audiences Inc. Opera Group for New England.

## Jeanie Ommerlé

Jeanie Ommerlé made her Boston debut last fall with the Handel & Haydn Society, though she had previously been soloist with the Boston Symphony in the Faure *Requiem* at the Worcester Festival. Responding to her performance as Monica in *The Medium* and Lucy in *The Telephone* at the Glimmerglass Opera Theater in Cooperstown, New York, the critic of *The New York Times* commented that her "perfectly focused soprano with [its] individual liquid beauty" and her "musical sensitivity" were such that she could even make Menotti sound good. *The Boston Globe's* Richard Dyer, no pushover when it comes to sopranos, wrote of the same performance that she was "outstanding... beautiful as any movie star, she sang with wit, pellucid tone and vital musicianship." Jeanie Ommerlé is a graduate With Highest Distinction of the University of Kansas, where she studied with Kenneth Smith and David Holloway. Among her next assignments are a recording of *The Telephone* and a series of performances as Adele in the New Cleveland Opera Company's production of *Die Fledermaus*.

## Eunice Alberts

Eunice Alberts is a familiar and beloved figure on Boston's stages and concert platforms. She made her operatic debut playing Suzuki to Callas's Butterfly and her first major orchestral engagement was with the Boston Symphony under Koussevitzky. She has been a soloist with that orchestra under each of its Music Directors since that time. She has worked with virtually all the major orchestras and opera companies in the United States. Her operatic roles cover an immense expressive and stylistic range, Erda and Waltraute in *Der Ring des Nibelungen*, Quickly in *Falstaff*, the Sick Woman in Schoenberg's *Moses und Aron*, Ratmir in Glinka's *Ruslan and Ludmila*, the bearded Baba in Stravinsky's *Rake's Progress*, Amneris in *Aida*, both Marina and the Nurse in *Boris Godunov*, and Countess Geschwitz in Alban Berg's *Lulu*, being but a modest sample. She has appeared many times with Thomas Dunn here and in New York, most recently in *Messiah* last season.



## Grayson Hirst

A stylish and accomplished singing actor, Grayson Hirst made his New York and Boston debuts opposite Beverly Sills in *La Fille du Regiment* in a role Donizetti has filled with high C's as though there were no tomorrow. Tonight he sings the arias in the *St. Matthew Passion*, but he is as well an acclaimed Evangelist in this work. He has a large oratorio repertory, and his operatic activities have taken him to stages all over this country as well as into television studios for productions of Mozart's *Abduction from the Seraglio* and Haydn's *L'infedelta delusa*.

## David Evitts

David Evitts is a familiar, always welcome, always esteemed figure on the Boston music scene, going back to his years of study at the New England Conservatory of Music. He has often been a soloist with the Handel & Haydn Society and the Boston Symphony Orchestra, as well as appearing with the Opera Company of Boston, Opera New England, and in recital. He was a Metropolitan Opera Auditions winner and has been soloist with the Buffalo Philharmonic, the Detroit Symphony, the Los Angeles Philharmonic, and the Israel Philharmonic. Nobly fervent in *Messiah*,

sleazy in *The Threepenny Opera*, an elegantly sly Figaro, suave in French songs, as warmly humorous in Mahler's *Rheinlegendchen* as he is heartbreaking in the military songs of the *Wunderhorn* cycle, confident and lucid in Stravinsky's *Requiem Canticles*, Evitts is a musician and singer of range and substance. His recordings include Stravinsky's *Oedipus Rex* with Leonard Bernstein and the Boston Symphony, and *Messiah* with Thomas Dunn and the Handel & Haydn Society.

# Chorus

### Soprano

Kerry Blum  
Joyce Callender  
Karen S. Camp  
Patricia Chiappa  
Martha Drost  
Paula R. Elliott  
Cynthia English  
Betty Fife  
Martha Fredrick  
Kirsti Gamage  
Vera Ryen Gregg  
Rosalie Griesse  
Linn Harrison  
Lindsey V. Humes  
Marianne Jensen  
Bethany Z. Klein  
Carol Kountz  
Betty Landesman  
Carolyn McShan  
Rose Marie Morabito  
Kay Nicholson  
Monica Smith Parent  
Brenda Robbins  
Wendy G. Shermet  
Robynn Spear  
Kathleen Tucker  
Frances Murray Wheeler  
Susan Whittaker

### Alto

Anne W. Adamson  
Beth D. Allen  
Elizabeth Boehme  
Annette F. Burney  
Mary F. Campbell  
Rita W. Corey  
Pamela Dellal  
Laurie Dunn  
Barbara Farmer  
Pamela Jean Goody  
Elizabeth S. Harris  
Martha Hatch  
Hilda Jenkinson  
Laura Kalfayan  
Pamela Kast  
Christine Kodis  
Helen M. Kukuk  
Jean-Lee Kulinyi  
Linda J. McIntosh  
Stephanie Miele  
Amy Weiner Nathans  
Eleanor Osborne  
Caroline Saltonstall  
Marie Shamgochian  
Mary Wendell  
Phyllis S. Wilner

### Tenor

Reed Boland  
Daniel Brown  
Rowland Chang  
John F. Crocker  
Robert William Etherington  
George W. Harper  
Paul Weston Harvey  
William Edward Higgins  
Richard L. Houston  
John B. Howe  
Edward B. Kellogg  
Walter S. Norden  
Francis Michael Palms, III  
Thomas J. Robinson  
Joseph Seale  
Robert Seraphin  
Christopher Thompson  
Edgar Troncoso  
Dean Waller  
John Wiecking

### Bass

Jay R. Alger  
David R. Ames  
Richard Bentley  
Ronald Bredesen  
Thomas Dauler  
Richard W. Dennison  
James Farmer  
George E. Geyer  
Peter Tinsley Gibson  
William Gray  
Thomas E. Hall  
Alexander Larkin  
Don Lee  
Merrill Liteplo  
John J. Martin  
Russ Maurer  
Kenneth S. Miedema  
Stephen H. Owades  
George O. Papanek  
Dennis Pioppi  
Kenneth Pristash  
Robert Seeley  
Daniel Whitman

# Orchestra

### Coro I

#### First Violin

Alan Grishman,  
Concertmaster  
Mowry Pearson  
Joseph Conte  
Shirley Boyle

#### Second Violin

Valerie Kuchment  
Kay Knudsen  
Harris Shiller  
Ann Leathers

#### Viola

Endel Kalam  
Ronald Carbone

**Viola da Gamba**  
Fortunato Arico

#### Violoncello

Bruce Coppock  
Corinne Flavin

#### Bass

Anthony Beadle

#### Flute

Elinor Preble  
Nancy Jerome

#### Oboe, Oboe d'Amore, & English Horn

Raymond Toubman  
Ira Deutsch

#### Bassoon

Lynn Gaubatz

#### Organ

Daniel Pinkham

### Coro II

#### First Violin

Mary Hess,  
Concertmaster  
Mary O'Reilly  
Nancy Meinhard  
Elliott Markow

#### Second Violin

Diane Pettipaw  
Sheila Vitale  
Martha Edwards  
Elsa Miller

#### Viola

Aaron Picht  
Mary Ruth Ray

#### Violoncello

Joan Esch  
Olivia Toubman

#### Bass

Justin Locke

#### Flute

Seta Der Hohannesian  
Virginia Leguia

#### Oboe & English Horn

Frank Charnley  
Margaret Pearson

#### Contrabassoon

Donald Bravo

#### Organ

Gary Wedow



**Johann Sebastian Bach**

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**Matthäus-Passion**



# Johann Sebastian Bach

## Matthäus-Passion

### Text

of the Passion of our Lord Jesus Christ According to Saint Matthew  
poetry by Christian Friedrich Henrici (known as Picander), translated by Thomas Dunn  
translations copyright © 1972, 1979 by the Handel & Haydn Society

### PART I

#### Prologue

*Die Töchter Zion und die Gläubigen*

*Aria*

**Z: Kommt, ihr Töchter, helft mir klagen,**

**Z: Sehet G: Wen? Z: den Bräutigam,**

**Z: Seht ihn G: Wie? Z: als wie ein Lamm!**

*Choral*

**O Lamm Gottes, unschuldig**

**Am Stamm des Kreuzes geschlachtet,**

**Z: Sehet, G: Was? Z: seht die Geduld,**

**Allzeit erfunden geduldig,**

**Wiewohl du warest verachtet.**

**Z: Seht G: Wohin? Z: auf unsre Schuld;**

**All Sünd hast du getragen,**

**Sonst müßten wir verzagen.**

**Z: Sehet ihn aus Lieb und Huld**

**Holz zum Kreuze selber tragen!**

**Erbarm dich unser, o Jesu! [da capo]**

*The Daughter of Zion and the Faithful*

*Aria*

**Z: Come, ye daughters, join my weeping.**

**Z: Look! F: At whom? Z: The Bridegroom see.**

**Z: See him; F: How? Z: a Lamb is he.**

*Chorale*

**O Lamb of God, not guilty,**

**Upon the Cross thou art slaughtered;**

**Z: Look! F: At what? Z: His patience see.**

**Forever wast thou patient**

**E'en when thou wast despised.**

**Z: Look! F: On what? Z: Look on our guilt.**

**All sins for us thou barest,**

**Else were we in despair.**

**Z: See how he, through love and grace**

**Wood and Cross himself did bear.**

**Take pity on us, Jesu! [da capo]**

#### The Rulers' Conspiracy

Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern: „Ihr wisset, daß nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, daß er gekreuziget werde.“

*Choral*

**Herzliebster Jesu, was hast du verbrochen,**

**Daß man ein solch scharf Urteil hat gesprochen?**

**Was ist die Schuld, in was für Missetaten**

**Bist du geraten?**

Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters, der da hieß Kaiphas; und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber: „Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk.“

§ When Jesus had finished all these sayings, he said unto his disciples, Ye know that after two days is the passover, and the Son of man is betrayed to be crucified.

*Chorale*

**Beloved Jesus, what crime hast thou committed,**

**That such hard sentence hath been passed against thee?**

**What is the crime; what is the evil-doing**

**With which they charge thee?**

§ Then assembled together the chief priests, and the scribes, and the elders of the people, unto the palace of the high priest, who was called Caiaphas, and consulted that they might take Jesus by subtilty, and kill him. But they said, Not on the feast day, lest there be an uproar among the people.

#### Jesus' Anointing for Death

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser, und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen: „Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft und den Armen gegeben werden.“ Da das Jesus merkte, sprach er zu ihnen: „Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Armen bei euch, mich aber habt ihr nicht allezeit. Daß sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.“

*Recitativo*

**Du lieber Heiland du,  
Wenn deine Jünger töricht streiten,  
Daß dieses fromme Weib  
Mit Salben deinen Leib  
Zum Grabe will bereiten,  
So lasse mir inzwischen zu,  
Von meiner Augen Tränenflüssen  
Ein Wasser auf dein Haupt zu gießen!**

§ Now when Jesus was in Bethany, in the house of Simon the leper, there came unto him a woman having an alabaster box of very precious ointment, and poured it on his head, as he sat at meat. But when his disciples saw it, they had indignation, saying, To what purpose is this waste? For this ointment might have been sold for much, and given to the poor. When Jesus understood it, he said unto them, Why trouble ye the woman? for she hath wrought a good work upon me. For ye have the poor always with you; but me ye have not always. For in that she hath poured this ointment on my body, she did it for my burial. Verily I say unto you, Wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.

*Recitativo*

**Beloved Saviour, thou,  
When thy disciples foolish argue  
Against this woman's gift  
Of ointment to prepare  
Thy body to be buried,  
Do grant me leave meanwhile on thee  
My overflowing flood of weeping  
To pour, as ointment for anointing.**



*Aria*  
**Buß und Reu**  
**Knirscht das Sündenherz entzwei,**  
**Daß die Tropfen meiner Zähren**  
**Angenehme Spezerei,**  
**Treuer Jesu, dir gebären.** [da capo]

*Aria*  
**Penitence**  
**Tears my sinning heart in two.**  
**Let the teardrops of my weeping**  
**Soothing spices ever be,**  
**Beloved Jesu, offered thee.** [da capo]

### The Covenant of Betrayal

Da ging hin der Zwölfen einer mit Namen Judas Ischarioth zu den Hohenpriestern und sprach: „Was wollt ihr mir geben? Ich will ihn euch verraten.“  
Und sie boten ihm dreißig Silberlinge.  
Und von dem an suchte er Gelegenheit, daß er ihn verriete.

§ Then one of the twelve, called Judas Iscariot, went unto the chief priests, and said unto them, What will ye give me, and I will deliver him unto you?  
And they covenanted with him for thirty pieces of silver.  
And from that time he sought opportunity to betray him.

*Aria*  
**Blute nur, du liebes Herz!**  
**Ach! ein Kind, das du erzogen.**  
**Das an deiner Brust gesogen,**  
**Droht den Pfleger zu ermorden,**  
**Denn es ist zur Schlange worden.**  
**Blute nur, du liebes Herz.**

*Aria*  
**Suffer this, beloved heart!**  
**Ah, a child, whom thou hast cherished**  
**And ever at thy breast hath nurtured,**  
**Threatens murder to his guardian,**  
**Like a deadly snake becoming.**  
**Suffer this, beloved heart!**

### The Eating of the Passover

Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu und sprachen zu ihm: „Wo willst du, daß wir dir bereiten, das Osterlamm zu essen?“  
Er sprach: „Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern.“  
Und die Jünger taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm.  
Und am Abend setzte er sich zu Tische mit den Zwölfen.  
Und da sie aßen, sprach er: „Wahrlich, ich sage euch: Einer unter euch wird mich verraten.“ Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm: „Herr, bin ichs?“

§ Now the first day of the feast of unleavened bread the disciples came to Jesus, saying unto him, Where wilt thou that we prepare for thee to eat the passover?  
And he said, Go into the city to such a man, and say unto him, The Master saith, My time is at hand; I will keep the passover at thy house with my disciples.  
And the disciples did as Jesus appointed them; and they made ready the passover.

§ Now when the even was come, he sat down with the twelve.  
And as they did eat, he said, Verily I say unto you, that one of you shall betray me. And they were exceeding sorrowful, and began every one of them to say unto him, Lord, is it I?

*Choral*  
**Ich bins, ich sollte büßen,**  
**An Händen und an Füßen**  
**Gebunden in der Höll.**  
**Die Geißeln und die Banden**  
**Und was du ausgestanden,**  
**Das hat verdienet meine Seel.**

*Chorale*  
**It is I who should do penance,**  
**And hand and foot be bound**  
**Repentantly in Hell.**  
**The whipping and the scourging,**  
**And all that thou hast borne**  
**Are punishments my soul hath earned.**

Er antwortete und sprach: „Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten.  
Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird!  
Es wäre ihm besser, daß derselbige Mensch noch nie geboren wäre.“ Da antwortete Judas, der ihn verriet und sprach: „Bin ichs, Rabbi?“ Er sprach zu ihm: „Du sagests.“

And he answered and said, He that dippeth his hand with me in the dish, the same shall betray me.  
The Son of man goeth as it is written of him: but woe unto that man by whom the Son of man is betrayed!  
It had been good for that man if he had not been born. Then Judas, which betrayed him, answered and said, Master, is it I? He said unto him, Thou hast said.

### The Institution of the Blessed Sacrament

Da sie aber aßen, nahm Jesus das Brot, dankete und brach und gabs den Jüngern und sprach: „Nehmet, esset, das ist mein Leib.“ Und er nahm den Kelch und dankete, gab ihnen den und sprach: „Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden.  
Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, das ichs neu trinken werde mit euch in meines Vaters Reich.“

§ And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat; this is my body. And he took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it; for this is my blood of the new testament, which is shed for many for the remission of sins.  
But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom.

*Recitativo*  
**Wiewohl mein Herz in Tränen schwimmt,**  
**Daß Jesus von mir Abschied nimmt,**  
**So macht mich doch sein Testament erfreut:**  
**Sein Fleisch und Blut, o Kostbarkeit,**  
**Vermacht er mir in meine Hände.**  
**Wie er es auf der Welt mit denen Seinen**  
**Nicht böse können meinen,**  
**So liebt er sie bis an das Ende.**

*Recitative*  
**Although my heart now swims in tears**  
**That Jesus must from me depart,**  
**Yet doth his testament make me rejoice;**  
**His flesh and blood, O priceless gifts,**  
**Into my hands he here bequeathes.**  
**As he, when in this world amidst his own,**  
**No evil did intend,**  
**Still loves he them unto the end.**

*Aria*  
**Ich will dir mein Herze schenken,**  
**Senke dich, mein Heil, hinein!**  
**Ich will mich in dir versenken;**  
**Ist dir gleich die Welt zu klein,**  
**Ei so sollst du mir allein**  
**Mehr als Welt und Himmel sein.** [da capo]

*Aria*  
**I would offer thee my heart;**  
**Fill it, my Salvation.**  
**I would lose myself in thee;**  
**If to thee the world seems small,**  
**Thou thyself alone to me**  
**Art more than earth or heaven.** [da capo]



## The Prophecy of Denial

Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen:  
„In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es steht geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.“

*Choral*

**Erkenne mich, mein Hüter,  
Mein Hirte, nimm mich an!  
Von dir, Quell aller Güter,  
Ist mir viel Guts getan.  
Dein Mund hat mich gelabet  
Mit Milch und süßer Kost,  
Dein Geist hat mich begabet  
Mit mancher Himmelslust.**

Petrus aber antwortete und sprach zu ihm: „Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.“ Jesus sprach zu ihm: „Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.“ Petrus sprach zu ihm: „Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen.“ Desgleichen sagten auch alle Jünger.

*Choral*

**Ich will hier bei dir stehen;  
Verachte mich doch nicht!  
Von dir will ich nicht gehen,  
Wenn dir dein Herze bricht.  
Wenn dein Herz wird erlassen  
Im letzten Todesstoß,  
Aldenn will ich dich fassen  
In meinen Arm und Schoß.**

§ And when they had sung an hymn, they went out into the mount of Olives. Then saith Jesus unto them, All ye shall be offended because of me this night: for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you into Galilee.

*Chorale*

**Thou know'st me, O my guardian;  
My shepherd, keep thou me.  
By thee, source of all goodness,  
Such good things have been given.  
Thy mouth hath oft refreshed me  
With milk, unleavened bread;  
Thy spirit ever gave me  
The many joys of Heaven.**

Peter answered and said unto him, Though all men shall be offended because of thee, yet will I never be offended. Jesus said unto him, Verily I say unto thee, That this night, before the cock crow, thou shalt deny me thrice. Peter said unto him, Though I should die with thee, yet will I not deny thee. Likewise also said all the disciples.

*Chorale*

**I would stay here beside thee;  
O cast me not away.  
From thee I will not turn me,  
E'en when thy heart will break.  
When thy heart fades in pallor  
At death's last firm embrace,  
Then would I clasp thee to me,  
With arms and heart embrace.**

## Christ's Agony in the Garden

Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern: „Setzet euch hie, bis daß ich dort hingehere und bete.“ Und nahm zu sich Petrus und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen: „Meine Seele ist betrübt bis an den Tod bleibet hie und wachet mit mir.“

*Zion und die Gläubigen*

**Z: O Schmerz!**

**Hier zittert das gequälte Herz;  
Wie sinkt es hin, wie bleicht sein Angesicht!**

*Chor der Gläubigen*

**G: Was ist die Ursach aller solcher Plagen?  
Z: Der Richter führt ihn vor Gericht.**

**Da ist kein Trost, kein Helfer nicht.**

**G: Ach! meine Sünden haben dich geschlagen;  
Z: Er leidet alle Höllenqualen,**

**Er soll vor fremden Raub bezahlen.**

**G: Ich, ach Herr Jesu, habe dies verschuldet,  
Was du erduldet.**

**Z: Ach könnte meine Liebe dir,  
Mein Heil, dein Zittern und dein Zagen  
Vermindern oder helfen tragen,  
Wie gerne blieb ich hier!**

*Aria à Duetto*

**Z: Ich will bei meinem Jesu wachen,  
G: So schlafen unsre Sünden ein,**

**Z: Meinen Tod  
Büßet seine Seelennot;  
Sein Trauren machet mich voll Freuden.**

**G: Drum muß uns sein verdienstlich Leiden  
Recht bitter und doch süße sein. [da capo]**

Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete und sprach: „Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willst.“

§ Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples, Sit ye here, while I go and pray yonder. And he took with him Peter and the two sons of Zebedee, and began to be sorrowful and very heavy. Then saith he unto them, My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me.

*Zion and the Faithful*

**Z: O pain!**

**Here trembles his sore-troubled heart;  
It sinks away! how pale his countenance!**

*Chorus of the Faithful*

**F: What is the reason for such awful torment?**

**Z: The Judge now leads him to be judged;  
There is no comfort nor helper there.**

**F: Alas, my sins are those which have thee smitten.**

**Z: He suffers all Hell's bitter torments,  
And is as strangers' ransom counted.**

**F: I, O Lord Jesu, I alone am guilty  
Of what you suffer.**

**Z: O might my love for thee, my Lord,  
But ease thy fear and trembling,  
And lessen them to help thee bear them,  
How gladly would I stay!**

*Aria à Duetto*

**Z: I would keep watch with Jesus,  
F: And so our sins fall fast asleep.**

**Z: For my death  
His pain of soul atones.**

**His sorrow makes joy full for me.**

**F: Therefore his righteous suffering must  
Be bitter for us, but still sweet. [da capo]**

And he went a little farther, and fell on his face, and prayed, saying, O my Father, if it be possible, let this cup pass from me: nevertheless not as I will, but as thou wilt.



*Recitativo*

Der Heiland fällt vor seinem Vater nieder;  
 Dadurch erhebt er mich und alle  
 Von unserm Falle  
 Hinauf zu Gottes Gnade wieder.  
 Er ist bereit,  
 Den Kelch, des Todes Bitterkeit zu trinken,  
 In welchen Sünden dieser Welt  
 Gegossen sind und häßlich stinken,  
 Weil es dem lieben Gott gefällt.

*Aria*

Gerne will ich mich bequemen,  
 Kreuz und Becher anzunehmen,  
 Trink ich doch dem Heiland nach.  
 Denn sein Mund,  
 Der mit Milch und Honig fließet,  
 Hat den Grund  
 Und des Leidens herbe Schmach  
 Durch den ersten Trunk verüßet.

*[da capo]*

Und er kam zu seinen Jüngern und fand sie schlafend  
 und sprach zu ihnen: „Könnet ihr denn nicht  
 eine Stunde mit mir wachen? Wachet und betet, daß ihr nicht  
 in Anfechtung fallet! Der Geist ist willig, aber das Fleisch  
 ist schwach.“ Zum andernmal ging er hin, betete und sprach:  
 „Mein Vater, ists nicht möglich daß dieser Kelch von mir gehe,  
 ich trinke ihn denn, so geschehe dein Wille.“

*Choral*

Was mein Gott will, das g'scheh allzeit,  
 Sein Will, der ist der beste,  
 Zu helfen den' er ist bereit,  
 Die an ihn gläuben feste.  
 Er hilft aus Not,  
 Der fromme Gott,  
 Und züchtigt mit Maßen.  
 Wer Gott vertraut,  
 Fest auf ihn baut,  
 Den will er nicht verlassen.

Und er kam und fand sie aber schlafend, und ihre Augen  
 waren voll Schlags. Und er ließ sie und ging abermal hin  
 und betete zum drittenmal und redete dieselbigen Worte.

Da kam er zu seinen Jüngern und sprach zu ihnen:  
 „Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie,  
 daß des Menschen Sohn in der Sünder Hände überantwortet wird.  
 Stehet auf, lasset uns gehen; siehe, er ist da,  
 der mich verrät.“

**The Betrayal and Arrest**

Und als er noch redete, siehe, da kam Judas, der Zwölften einer,  
 und mit ihm eine große Schar mit Schwertern und mit Stangen  
 von den Hohenpriestern und Ältesten des Volks.

Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt:  
 „Welchen ich küssen werde, der ists, den greifet!“  
 Und alsbald trat er zu Jesu und sprach: „Gegrüßet seist du, Rabbi!“  
 und küßete ihn. Jesus aber sprach zu ihm: „Mein Freund,  
 warum bist du kommen?“ Da traten sie hinzu und legten  
 die Hände an Jesum und griffen ihn.

*Aria à 1**Zion und die Gläubigen***Z: So ist mein Jesus nun gefangen.****G: Laßt ihn, haltet, bindet nicht!****Z: Mond und Licht****ist vor Schmerzen untergangen,  
 Weil mein Jesus ist gefangen.****G: Laßt ihn, haltet, bindet nicht!****Z: Sie führen ihn, er ist gebunden.***à 2*

Sind Blitze, sind Donner  
 in Wolken verschwunden?  
 Eröffne den feurigen Abgrund,  
 o Hölle,  
 Zertrümmre, verderbe,  
 verschlinge, zerschelle  
 Mit plötzlicher Wut  
 Den falschen Verräter,  
 das mörderische Blut!

*Recitative*

The Saviour, falling down before his Father,  
 Thereby hath lifted me and others,  
 Having fallen,  
 Back up to God's good grace again.  
 He is prepared  
 To drink the cup of bitterness of dying.  
 In which the sins throughout the world  
 Have all been poured, and stink of evil.  
 So to the loving Lord it falls.

*Aria*

Gladly would I be accepting  
 Cross and cup with joy receiving,  
 Drinking as my Saviour drinks.  
 For his mouth,  
 Which with milk and honey floweth,  
 All the dregs  
 And the bitter taste of pain,  
 By his drinking first, hath sweetened.

*[da capo]*

And he cometh unto the disciples, and findeth them asleep,  
 and saith unto Peter, What, could ye not  
 watch with me one hour? Watch and pray, that ye enter not  
 into temptation: the spirit indeed is willing, but the flesh  
 is weak. He went away again the second time, and prayed, saying,  
 O my Father, if this cup may not pass away from me,  
 except I drink it, thy will be done.

*Chorale*

What my God wills will ever be;  
 His will is best forever.  
 To help them who believe on him  
 He is forever ready.  
 He helps in need,  
 The righteous God,  
 And chastiseth in mercy.  
 Who trusts in God  
 And builds on him  
 Will never be forsaken.

And he came and found them asleep again: for their eyes  
 were heavy. And he left them, and went away again,  
 and prayed the third time, saying the same words.  
 Then cometh he to his disciples, and saith unto them,  
 Sleep on now, and take your rest: behold, the hour is at hand,  
 and the Son of man is betrayed into the hands of sinners.  
 Rise, let us be going: behold, he is at hand  
 that doth betray me.

§ And while he yet spake, lo, Judas, one of the twelve, came,  
 and with him a great multitude with swords and staves,  
 from the chief priests and elders of the people.  
 Now he that betrayed him gave them a sign, saying,  
 Whomsoever I shall kiss, that same is he: hold him fast.  
 And forthwith he came to Jesus, and said, Hail, master;  
 and kissed him. And Jesus said unto him, Friend,  
 wherefore art thou come? Then came they, and laid  
 hands on Jesus, and took him.

*Aria à 1**Zion and the Faithful***Z: See how my Jesus hath been taken,****F: Leave him! Stop! bind him not!****Z: Moon and light****For the shame have hid their faces,  
 Since my Jesus hath been taken.****F: Leave him! Stop! bind him not!****Z: They lead him out; they have bound him.***à 2*

The lightning and thunder  
 in dark clouds have vanished!  
 Let Hell's fiery yawning abyss  
 wide be opened!  
 And swallow him up,  
 twist and dash him to pieces  
 In frenzy most swift,  
 That untrue betrayer,  
 that murderous blood.



Und siehe, einer aus denen, die mit Jesu waren,  
 reckete die Hand aus, und schlug  
 des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach  
 Jesus zu ihm: „Stecke dein Schwert an seinen Ort; denn  
 wer das Schwert nimmt, der soll durchs Schwert umkommen.  
 Oder meinst du, daß ich nicht könnte meinen Vater bitten,  
 daß er mir zuschickte mehr denn zwölf Legion Engel?  
 Wie würde aber die Schrift erfüllet? Es muß also gehen.“  
 Zu der Stund sprach Jesus zu den Scharen: „Ihr seid  
 ausgegangen, als zu einem Mörder, mit Schwerten  
 und mit Stangen, mich zu fahen; bin ich doch täglich  
 bei euch gegessen und habe gelehret im Tempel, und ihr  
 habt mich nicht gegriffen. Aber das ist alles geschehen,  
 daß erfüllet würden die Schriften der Propheten.“  
 Da verließen ihn alle Jünger und flohen.

And, behold, one of them which were with Jesus  
 stretched out his hand, and drew his sword, and struck  
 a servant of the high priest's and smote off his ear. Then said  
 Jesus unto him, Put up again thy sword into his place: for  
 all they that take the sword shall perish with the sword.  
 Thinkest thou that I cannot now pray to my Father,  
 and he shall even now give me more than twelve legions of angels?  
 But how then shall the scriptures be fulfilled, that thus it must be?  
 In that same hour said Jesus to the multitudes, Are ye  
 come out as against a thief with swords  
 and staves for to take me? I sat daily  
 with you teaching in the temple, and ye  
 laid no hold on me. But all this was done,  
 that the scriptures of the prophets might be fulfilled.  
 Then all the disciples forsook him, and fled.

## Epilogue

### Choral

O Mensch, beweine dein Sünde groß,  
 Darum Christus seines Vaters Schoß  
 Äußert und kam auf Erden;  
 Von einer Jungfrau rein und zart  
 Für uns er hie geboren ward,  
 Er wollt der Mittler werden.  
 Den Toten er das Leben gab  
 Und legt darbei all Krankheit ab,  
 Bis sich die Zeit herdrange,  
 Daß er für uns geopfert würd,  
 Trüg unsrer Sünden schwere Bürd  
 Wohl an dem Kreuze lange.

### Chorale

O man, bewail thy grievous sin,  
 For which Christ from his Father's throne  
 On earth was manifested,  
 And of a virgin, full of grace,  
 For all mankind he here was born  
 To be the mediator.  
 The dead he gave back life again  
 And sickness from men laid aside,  
 Until the time did warrant  
 That he be offered up for us,  
 And bear our sins' most heavy weight,  
 So long the Cross enduring.

## INTERMISSION

## PART II

### Prologue

#### Aria

*Die Gläubigen, und Zion*

Z: Ach, nun ist mein Jesus hin!  
 G: Wo ist denn dein Freund hingegangen,  
 O du Schönste unter den Weibern?  
 Z: Ist es möglich, kann ich schauen?  
 G: Wo hat sich dein Freund hingewandt?  
 Z: Ach! mein Lamm in Tigerklauen,  
 Ach! wo ist mein Jesus hin?  
 G: So wollen wir mit dir ihn suchen.  
 Z: Ach! was soll ich der Seele sagen,  
 Wenn sie mich wird ängstlich fragen?  
 Ach! wo ist mein Jesus hin?

#### Aria

*The Faithful, and Zion*

Z: Now is my Jesus gone!  
 F: Where hath thy beloved departed,  
 O thou fairest amongst all women?  
 Z: Is it possible? can I bear it?  
 F: Whither hath thy friend gone astray?  
 Z: Ah, my lamb in tiger's claws!  
 Ah, where is my Jesus gone?  
 F: For we would go with thee to seek him.  
 Z: What can I say to my spirit  
 If it anxiously be asking,  
 Ah, where is my Jesus gone?

### The Trial Before Caiaphas

Die aber Jesum gegriffen hatten, führten ihn zu  
 dem Hohenpriester Kaiphas, dahin die Schriftgelehrten  
 und Ältesten sich versammelt hatten. Petrus aber folgte ihm  
 nach von ferne bis in den Palast des Hohenpriesters  
 und ging hinein und satzte sich bei die Knechte, auf daß er sähe,  
 wo es hinaus wollte. Die Hohenpriester aber und Ältesten  
 und der ganze Rat suchten falsche Zeugnis wider Jesum,  
 auf daß sie ihn töteten, und funden keines.

#### Choral

Mir hat die Welt trüglich gericht'  
 Mit Lügen und mit falschem Gdicht,  
 Viel Netz und heimlich Stricke.  
 Herr, nimm mein wahr  
 In dieser Gfahr,  
 Bhüt mich für falschen Tücken!

Und wiewohl viel falsche Zeugen herzutraten, funden sie doch  
 keins. Zuletzt traten herzu zween falsche Zeugen und sprachen:  
 „Er hat gesagt: Ich kann den Tempel Gottes abbrechen  
 und in dreien Tagen denselben bauen.“ Und der Hohepriester  
 stund auf und sprach zu ihm: „Antwortest du nichts zu dem,  
 das diese wider dich zeugen?“  
 Aber Jesus schwieg stille.

§ And they that had laid hold on Jesus led him away to  
 Caiaphas the high priest, where the scribes  
 and the elders were assembled. But Peter followed him  
 afar off unto the high priest's palace,  
 and went in, and sat with the servants,  
 to see the end. Now the chief priests, and elders,  
 and all the council, sought false witness against Jesus,  
 to put him to death; but found none:

#### Chorale

The world has judged me treach'rously  
 With false reports and lying words,  
 With nets and secret snares.  
 Lord, keep me safe,  
 From danger free;  
 From all false malice shield me.

Yea, though many false witnesses came, yet found they  
 none. At the last came two false witnesses, and said,  
 this fellow said, I am able to destroy the temple of God,  
 and to build it in three days. And the high priest  
 arose, and said unto him, Answerest thou nothing?  
 what is it which these witness against thee?  
 But Jesus held his peace.



*Recitativo*

Mein Jesus schweigt  
 Zu falschen Lügen stille,  
 Um uns damit zu zeigen,  
 Daß sein Erbarmens voller Wille  
 Vor uns zum Leiden sei geneigt,  
 Und daß wir in dergleichen Pein  
 Ihm sollen ähnlich sein  
 Und in Verfolgung stille schweigen.

*Aria*

Geduld, Geduld!  
 Wenn mich falsche Zungen stechen.  
 Leid ich wider meine Schuld  
 Schimpf und Spott,  
 Ei, so mag der liebe Gott  
 Meines Herzens Unschuld rächen. [da capo]

Und der Hohepriester antwortete und sprach zu ihm:  
 „Ich beschwöre dich bei dem lebendigen Gott, daß  
 du uns sagest, ob du seiest Christus, der Sohn Gottes?“

Jesus sprach zu ihm: „Du sagests. Doch sage ich euch:  
 Von nun an wirds geschehen, daß ihr sehen werdet  
 des Menschen Sohn sitzen zur Rechten der Kraft  
 und kommen in den Wolken des Himmels.“

Da zerriß der Hohepriester seine Kleider und sprach:

„Er hat Gott gelästert; was dürfen wir weiter  
 Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehöret.

Was dünket euch?“ Sie antworteten und sprachen:

„Er ist des Todes schuldig!“ Da speieten sie aus in sein Angesicht  
 und schlugen ihn mit Fäusten. Etliche aber schlugen ihn  
 ins Angesicht und sprachen: „Weissage uns,  
 Christe, wer ists, der dich schlug?“

*Choral*

Wer hat dich so geschlagen,  
 Mein Heil, und dich mit Plagen  
 So übel zugericht?  
 Du bist ja nicht ein Sünder  
 Wie wir und unsre Kinder;  
 Von Missetaten weißt du nicht.

*Recitativo*

He holds his peace:  
 To all false lies is silent,  
 That he thereby may show us  
 How he in mercy bends his will:  
 For us in sorrow it inclines.  
 So may we when in like distress  
 Be ever like to him,  
 In persecution still be silent.

*Aria*

Forbear!  
 E'en if lying tongues should prick me.  
 If I suffer through no fault  
 Ridicule,  
 Aye, then may my loving God  
 For my innocence avenge me. [da capo]

And the high priest answered and said unto him,  
 I adjure thee by the living God, that  
 thou tell us whether thou be the Christ, the Son of God.  
 Jesus saith unto him, Thou hast said: nevertheless I say unto you,  
 Hereafter shall ye see  
 the Son of man sitting on the right hand of power,  
 and coming in the clouds of heaven.  
 Then the high priest rent his clothes, saying,  
 He hath spoken blasphemy; what further need have we of  
 witnesses? behold, now ye have heard his blasphemy.  
 What think ye? They answered and said,  
 He is guilty of death. Then did they spit in his face,  
 and buffeted him; and others smote him  
 with the palms of their hands, saying, Prophesy unto us,  
 thou Christ, Who is he that smote thee?

*Chorale*

Who was it, Lord, that struck thee,  
 And with such torments taunted,  
 So foully judging thee?  
 Thou never wert a sinner  
 Like us and like our children;  
 Of evil-doing know'st thou naught.

**Peter's Denial**

Petrus aber saß draußen im Palast;

und es trat zu ihm eine Magd, und sprach:

„Und du warest auch mit dem Jesu aus Galiläa.“

Er leugnete aber vor ihnen allen und sprach: „Ich weiß nicht,  
 was du sagest.“ Als er aber zur Tür hinausging,  
 sahe ihn eine andere und sprach zu denen, die da waren:

„Dieser war auch mit dem Jesu von Nazareth.“

Und er leugnete abermal und schwur dazu:

„Ich kenne des Menschen nicht.“ Und über eine kleine Weile  
 traten hinzu, die da stunden, und sprachen zu Petro:

„Wahrlich, du bist auch einer von denen; denn deine Sprache  
 verrät dich.“ Da hub er an, sich zu verfluchen

und zu schwören: „Ich kenne des Menschen nicht.“

Und alsbald krähete der Hahn. Da dachte Petrus an  
 die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird,  
 wirst du mich dreimal verleugnen. Und ging heraus  
 und weinete bitterlich.

*Aria*

Erbarme dich,  
 Mein Gott, um meiner Zähren willen!  
 Schaue hier,  
 Herz und Auge weint vor dir  
 Bitterlich.  
 Erbarme dich,  
 Mein Gott, um meiner Zähren willen.

*Choral*

Bin ich gleich von dir gewichen,  
 Stell ich mich doch wieder ein;  
 Hat uns doch dein Sohn verglichen  
 Durch sein Angst und Todespein.  
 Ich verleugne nicht die Schuld;  
 Aber deine Gnad und Huld  
 Ist viel größer als die Sünde,  
 Die ich stets in mir befinde.

§ Now Peter sat without in the palace:

and a damsel came unto him, saying,

Thou also wast with Jesus of Galilee.

But he denied before them all, saying, I know not  
 what thou sayest. And when he was gone out into the porch,  
 another maid saw him, and said unto them that were there,  
 This fellow was also with Jesus of Nazareth.

And again he denied with an oath,

I do not know the man. And after a while  
 came unto him they that stood by, and said to Peter,

Surely thou also art one of them; for thy speech  
 betrayeth thee. Then began he to curse

and to swear, saying, I know not the man.

And immediately the cock crew. And Peter remembered  
 the word of Jesus, which said unto him, Before the cock crow,  
 thou shalt deny me thrice. And he went out,  
 and wept bitterly.

*Aria*

Have pity, Lord,  
 My God, have pity on my crying.  
 Look on me,  
 Heart and eyes now weep for thee  
 Bitterly.  
 Have pity, Lord,  
 My God, have pity on my crying.

*Chorale*

If from thee I oft have fallen,  
 Place me back with thee again;  
 For thy son hath reconciled us  
 Through the agony of death.  
 I cannot deny my guilt,  
 But thy mercy and thy grace  
 Are far greater than the sinning  
 Which I find so much within me.



Des Morgens aber hielten alle Hohepriester und die Ältesten  
des Volks einen Rat über Jesum, daß sie ihn töteten.  
Und bunden ihn, führten ihn hin  
und überantworteten ihn dem Landpfleger Pontio Pilato.

§ When the morning was come, all the chief priests and elders  
of the people took counsel against Jesus to put him to death:  
and when they had bound him, they led him away,  
and delivered him to Pontius Pilate the governor.

### Judas's Repentance and Suicide

Da das sahe Judas, der ihn verraten hatte,  
daß er verdammt war zum Tode, gereuete es ihn,  
und brachte herwieder die dreißig Silberlinge  
den Hohenpriestern und Ältesten und sprach: „Ich habe  
übel getan, daß ich unschuldig Blut verraten habe.“  
Sie sprachen „Was gehet uns das an? Da siehe du zu!“  
Und er warf die Silberlinge in den Tempel,  
hub sich davon, ging hin und erhängete sich selbst.  
Aber die Hohenpriester nahmen die Silberlinge und sprachen:  
„Es taugt nicht, daß wir sie in den Gotteskasten legen,  
denn es ist Blutgeld.“

*Aria*

**Gebt mir meinen Jesum wieder!  
Seht, das Geld, den Mörderlohn,  
Wirft euch der verlorne Sohn  
Zu den Füßen nieder,  
Gebt mir meinen Jesum wieder!**

Sie hielten aber einen Rat und kauften  
einen Töpfersacker darum zum Begräbnis der Pilger.  
Daher ist derselbige Acker genennet der Blutacker  
bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist  
durch den Propheten Jeremias, da er spricht: „Sie haben  
genommen dreißig Silberlinge, damit bezahlet ward  
der Verkaufte, welchen sie kauften von den Kindern Israel,  
und haben sie gegeben um einen Töpfersacker,  
als mir der Herr befohlen hat.“

§ Then Judas, which had betrayed him,  
when he saw that he was condemned, repented himself,  
and brought again the thirty pieces of silver  
to the chief priests and elders, saying, I have  
sinned in that I have betrayed the innocent blood.  
And they said, What is that to us? see thou to that.  
And he cast down the pieces of silver in the temple,  
and departed, and went and hanged himself.  
And the chief priests took the silver pieces, and said,  
It is not lawful for to put them into the treasury,  
because it is the price of blood.

*Aria*

**Give my Jesus back again.  
See the price of murder done  
Thrown by a forsaken son  
At their feet in horror.  
Give my Jesus back again.**

And they took counsel, and bought with them  
the potter's field, to bury strangers in.  
Wherefore that field was called, The field of blood,  
unto this day. Then was fulfilled that which was spoken  
by Jeremy the prophet, saying, And they  
took the thirty pieces of silver, the price of him  
that was valued, whom they of the children of Israel did value;  
and gave them for the potter's field,  
as the Lord appointed me.

### The Trial Before Pilate

Jesus aber stund vor dem Landpfleger; und der Landpfleger  
fragte ihn und sprach: „Bist du der Juden König?“  
Jesus aber sprach zu ihm: „Du sagests.“ Und da er verklagt war  
von den Hohenpriestern und Ältesten, antwortete er nichts.  
Da sprach Pilatus zu ihm: „Hörest du nicht,  
wie hart sie dich verklagen?“ Und er antwortete ihm  
nicht auf ein Wort, also, daß sich auch der Landpfleger  
sehr verwunderte.

*Choral*

**Befiehl du deine Wege  
Und was dein Herze kränkt  
Der allertreusten Pflüge  
Des, der den Himmel lenkt.  
Der Wolken, Luft und Winden  
Gibt Wege, Lauf und Bahn,  
Der wird auch Wege finden,  
Da dein Fuß gehen kann.**

Auf das Fest aber hatte der Landpfleger Gewohnheit,  
dem Volk einen Gefangenen loszugeben, welchen sie wollten.  
Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen  
vor andern, der hieß Barrabas. Und da sie versammelt waren,  
sprach Pilatus zu ihnen: „Welchen wollet ihr,  
daß ich euch losgebe? Barrabam oder Jesum,  
von dem gesaget wird, er sei Christus?“ Denn er wußte wohl,  
daß sie ihn aus Neid überantwortet hatten.

§ And Jesus stood before the governor: and the governor  
asked him, saying, Art thou the King of the Jews?  
And Jesus said unto him, Thou sayest. And when he was accused  
of the chief priests and elders, he answered nothing.  
Then said Pilate unto him, Hearest thou not  
how many things they witness against thee? And he answered him  
to never a word; insomuch that the governor  
marvelled greatly.

*Chorale*

**Commit thy path and footsteps,  
And all that grieves thy heart,  
To him, the faithful ruler,  
Who steers the heavens' course.  
He gives the clouds their orbit,  
The wind and air their track,  
And he will set a pathway,  
That thy foot go aright.**

§ Now at that feast the governor was wont  
to release unto the people a prisoner, whom they would.  
And they had then a notable prisoner,  
called Barabbas. Therefore when they were gathered together,  
Pilate said unto them, Whom will ye  
that I release unto you? Barabbas, or Jesus  
which is called Christ? For he knew  
that for envy they had delivered him.



Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen: „Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinem wegen!“ Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabas bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen: „Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?“ Sie sprachen: „Barrabam!“ Pilatus sprach zu ihnen: „Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?“ Sie sprachen alle: „Laß ihn kreuzigen!“

*Choral*

**Wie wunderbarlich ist doch diese Strafe!  
Der gute Hirte leidet für die Schafe,  
Die Schuld bezahlt der Herre, der Gerechte,  
Für seine Knechte.**

Der Landpfleger sagte: „Was hat er denn Übels getan?“

*Recitativo*

**Er hat uns allen wohlgetan,  
Den Blinden gab er das Gesicht,  
Die Lahmen macht' er gehend,  
Er sagt' uns seines Vaters Wort,  
Er trieb die Teufel fort,  
Betrübte hat er aufgerichtet,  
Er nahm die Sünder auf und an.  
Sonst hat mein Jesus nichts getan.**

*Aria*

**Aus Liebe,  
Aus Liebe will mein Heiland sterben,  
Von einer Sünde weiß er nichts,  
Daß das ewige Verderben  
Und die Strafe des Gerichts  
Nicht auf meiner Seele bliebe.** [da capo]

Sie schriehen aber noch mehr und sprachen: „Laß ihn kreuzigen!“

Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel größer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach: „Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu.“ Da antwortete das ganze Volk und sprach: „Sein Blut komme über uns und unsre Kinder.“

Da gab er ihnen Barrabam los:  
aber Jesum ließ er geißeln und überantwortete ihn,  
daß er gekreuziget würde.

*Recitativo*

**Erbarm es Gott!  
Hier steht der Heiland angebunden.  
O Geißelung, o Schläg, o Wunden!  
Ihr Henker, haltet ein!  
Erweichet euch  
Der Seelen Schmerz,  
Der Anblick solches Jammers nicht?  
Ach ja! Ihr habt ein Herz,  
Das muß der Martersäule gleich  
Und noch viel härter sein.  
Erbarmt euch, haltet ein!**

*Aria*

**Können Tränen meiner Wangen  
Nichts erlangen,  
O, so nehmt mein Herz hinein!  
Aber laßt es bei den Fluten,  
Wenn die Wunden milde bluten,  
Auch die Opferschale sein!** [da capo]

§ When he was set down on the judgment-seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him. But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas. Pilate saith unto them, What shall I do then with Jesus which is called Christ? They all say unto him, Let him be crucified.

*Chorale*

**How to be pondered is this wondrous sentence!  
The shepherd, faithful to his sheep, must suffer;  
The price of guilt the righteous Lord and Master  
Pays for his servant.**

And the governor said, Why, what evil hath he done?

*Recitativo*

**He hath done good things for us all,  
A blind man he gave back his sight,  
A lame man made he walk,  
He told us of his Father's Word,  
He drove the Devil out,  
Those troubled hath he comforted,  
He took upon himself our sins;  
Nothing else hath Jesus ever done.**

*Aria*

**Of Love,  
Of love my Saviour now would die!  
Of other sins he knoweth naught,  
But that everlasting ruin,  
And the sentence of the judge  
Not remain upon my soul.** [da capo]

But they cried out the more, saying, Let him be crucified.

§ When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it. Then answered all the people, and said, His blood be on us and on our children.

§ Then released he Barabbas unto them:  
and when he had scourged Jesus, he delivered him to be crucified.

*Recitativo*

**Have pity, God!  
Here stands the Saviour bound and bleeding.  
O stop the blows, the wounds, the scourging!  
O hangmen, ye must stop!  
Do ye not melt  
In pain of soul,  
At seeing all such wretchedness?  
But no, ye must have hearts  
Much like the scaffold is itself,  
Or even harder still.  
Have pity. Ye must stop!**

*Aria*

**If the teardrops on my cheeks  
Naught avail,  
Then involve my heart as well.  
But so let it in the flood,  
When thy wounds are gently bleeding,  
Be the sacrificial cup.** [da capo]



## The Mocking

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich  
in das Richthaus und sammelten über ihn  
die ganze Schar und zogen ihn aus,  
und legten ihm einen Purpurmantel an und flochten  
eine dornene Krone und satzten sie auf sein Haupt  
und ein Rohr in seine rechte Hand und beugten die Knie  
vor ihm, und spoteten ihn und sprachen: „Gegrüßet seist du,  
Jüdenkönig!“ Und speieten ihn an und nahmen das Rohr  
und schlugen damit sein Haupt.

### *Choral*

**O Haupt voll Blut und Wunden,  
Voll Schmerz und voller Hohn,  
O Haupt, zu Spott gebunden  
Mit einer Dornenkrone,  
O Haupt, sonst schön gezieret  
Mit höchster Ehr und Zier,  
Jetzt aber hoch schimpfiet,  
Gegrüßet seist du mir!**

**Du edles Angesichte,  
Dafür sonst schrickt und scheut  
Das große Weltgewichte,  
Wie bist du so bespeit,  
Wie bist du so erleichet!  
Wer hat dein Augenlicht,  
Dem sonst kein Licht nicht gleicht,  
So schändlich zugericht?**

Und da sie ihn verspottet hatten,  
zogen sie ihm den Mantel aus  
und zogen ihm seine Kleider an und führten ihn hin,  
daß sie ihn kreuzigten. Und indem sie hinausgingen,  
funden sie einen Menschen von Kyrene mit Namen Simon;  
den zwungen sie, daß er ihm sein Kreuz trug.

### *Recitativo*

**Ja freilich will in uns das Fleisch und Blut  
Zum Kreuz gezwungen sein;  
Je mehr es unsrer Seele gut,  
Je herber geht es ein.**

### *Aria*

**Komm, süßes Kreuz, so will ich sagen,  
Mein Jesu, gib es immer her!  
Wird mir mein Leiden einst zu schwer,  
So hilfst du mir es selber tragen. [da capo]**

Then the soldiers of the governor took Jesus  
into the common hall, and gathered unto him  
the whole band of soldiers. And they stripped him,  
and put on him a scarlet robe. And when they had platted  
a crown of thorns, they put it upon his head,  
and a reed in his right hand: and they bowed the knee  
before him, and mocked him, saying, Hail,  
King of the Jews! And they spit upon him, and took the reed,  
and smote him on the head.

### *Chorale*

**O head, now scourged and bleeding,  
So full of pain and scorn!  
O head, now mocked and circled  
With such a crown of thorns!  
O head, adorned in beauty,  
With honor once esteemed,  
Now so grossly insulted:  
Let me salute thee here!**

**Thou countenance so noble,  
From whom once shrank in fear  
The world's loftiest masters,  
How art thou spat upon.  
How pale thou art now growing,  
Who hath thine eyes' fair light,  
A light unlike all others,  
So shamefully put out?**

And after that they had mocked him,  
they took the robe off from him,  
and put his own raiment on him, and led him away  
to crucify him. And as they came out,  
they found a man of Cyrene, Simon by name:  
him they compelled to bear his cross.

### *Recitativo*

**Yea, surely will the flesh and blood in us  
Upon the cross be quelled:  
The more for our souls' good,  
The bitt'rer it will be.**

### *Aria*

**Come, sweet cross, I would be saying,  
My Jesu, always give it me.  
And if my suffering is too hard,  
Then help me by myself to bear it. [da capo]**

## The Crucifixion

Und da sie an die Stätte kamen mit Namen Golgotha,  
das ist verdeutschet Schädelstätt, gaben sie ihm  
Essig zu trinken mit Gallen vermischet;  
und da ers schmeckete, wollte ers nicht trinken.  
Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider  
und warfen das Los darum, auf daß erfüllet würde,  
das gesagt ist durch den Propheten: „Sie haben meine Kleider  
unter sich geteilet, und über mein Gewand  
haben sie das Los geworfen.“ Und sie saßen allda  
und hüteten sein. Und oben zu seinen Häupten hefteten sie  
die Ursach seines Todes beschrieben, nämlich:  
DIES IST JESUS, DER JÜDEN KÖNIG.  
Und da wurden zween Mörder mit ihm gekreuziget,  
einer zur Rechten und einer zur Linken.

Die aber vorübergingen, lästerten ihn und schüttelten ihre  
Köpfe und sprachen: „Der du den Tempel Gottes zerbrichst  
und bauest ihn in dreien Tagen, hilf dir selber!  
Bist du Gottes Sohn, so steig herab vom Kreuz!“  
Desgleichen auch die Hohenpriester spotteten sein samt  
den Schriftgelehrten und Ältesten und sprachen:  
„Andern hat er geholfen und kann ihm selber nicht helfen.  
Ist er der König Israel, so steige er nun vom Kreuz,  
so wollen wir ihm glauben. Er hat Gott vertrauet,  
der erlöse ihn nun, lüstets ihn; denn er hat gesagt:  
Ich bin Gottes Sohn.“ Desgleichen schmäheten ihn auch  
die Mörder, die mit ihm gekreuziget waren.

§ And when they were come unto a place called Golgotha,  
that is to say, a place of a skull, they gave him  
vinegar to drink mingled with gall:  
and when he had tasted thereof, he would not drink.  
And they crucified him, and parted his garments,  
casting lots: that it might be fulfilled  
which was spoken by the prophet, They parted my garments  
among them, and upon my vesture  
did they cast lots. And sitting down  
they watched him there; and set up over his head  
his accusation written,  
THIS IS JESUS THE KING OF THE JEWS.  
Then were there two thieves crucified with him,  
one on the right hand, and another on the left.

§ And they that passed by reviled him, wagging their  
heads, and saying, Thou that destroyest the temple,  
and buildest it in three days, save thyself.  
If thou be the Son of God, come down from the cross.  
Likewise also the chief priests mocking him,  
with the scribes and elders, said,  
He saved others; himself he cannot save.  
If he be the King of Israel, let him now come down from the cross,  
and we will believe him. He trusted in God;  
let him deliver him now, if he will have him: for he said,  
I am the Son of God. The thieves also,  
which were crucified with him, cast the same in his teeth.



*Zion*

**Ach Golgotha, unselges Golgotha!  
Der Herr der Herrlichkeit  
muß schimpflich hier verderben,  
Der Segen und das Heil der Welt  
Wird als ein Fluch ans Kreuz gestellt.  
Der Schöpfer Himmels und der Erden  
Soll Erd und Luft entzogen werden.  
Die Unschuld muß hier schuldig sterben,  
Das gehet meiner Seele nah;  
Ach Golgotha, unselges Golgotha!**

*Aria à Duetto*

*Zion und die Gläubigen*

**Z: Sehst, Jesus hat die Hand,  
Uns zu fassen, ausgespannt,  
Z: Kommt! G: Wohin? Z: in Jesu Armen  
Sucht Erlösung, nehmt Erbarmen,  
Z: Suchet! G: Wo? Z: in Jesu Armen.  
Lebet, sterbet, ruhet hier,  
Ihr verlassenen Küchlein ihr,  
Z: Bleibet G: Wo? Z: in Jesu Armen.**

*Zion*

**Ah, Golgotha! accursed Golgotha!  
The Lord of righteousness  
must come to grief insulted;  
The Grace and blessing of the world  
Will to the cross a curse be nailed.  
The maker of the earth and heaven  
Will have that earth and air denied.  
The guiltless here is guilty dying,  
It moves me to my very soul,  
Ah, Golgotha! accursed Golgotha!**

*Aria à Duetto*

*Zion and the Faithful*

**Z: Look ye, Jesus hath his hand  
Reaching out to clasp us fast.  
Z: Come. F: Come where? Z: In Jesus' bosom  
Seek redemption, take forgiveness.  
Z: Seek ye! F: Where? Z: In Jesus' bosom.  
Live there, die there, rest ye there,  
Ye forsaken little flock.  
Z: Stay there! F: Where? Z: In Jesus' bosom.**

### **The Final Agony**

Und von der sechsten Stunde an war eine Finsternis  
über das ganze Land bis zu der neunten Stunde. Und um  
die neunte Stunde schrie Jesus laut und sprach:  
„Eli, Eli, lama, lama, asabthani?“ Das ist:  
Mein Gott, mein Gott, warum hast du mich verlassen?  
Etliche aber, die da stunden, da sie das hörten,  
sprachen sie: „Der ruft dem Elias!“  
Und bald lief einer unter ihnen, nahm einen Schwamm  
und füllte ihn mit Essig und steckte ihn auf ein Rohr  
und trankete ihn. Die andern aber sprachen:  
„Halt! laß sehen, ob Elias komme und ihm helfe?“  
Aber Jesus schrie abermal laut,  
und verschied.

*Choral*

**Wenn ich einmal soll scheiden,  
So scheide nicht von mir,  
Wenn ich den Tod soll leiden,  
So tritt du denn herfür!  
Wenn mir am allerbängsten  
Wird um das Herze sein,  
So reiß mich aus den Ängsten  
Kraft deiner Angst und Pein!**

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück  
von oben an bis unten aus. Und die Erde erbebete,  
und die Felsen zerrissen, und die Gräber täten sich auf,  
und stunden auf viel Leiber der Heiligen, die da schliefen,  
und gingen aus den Gräbern nach seiner Auferstehung  
und kamen in die heilige Stadt und erschienen vielen.  
Aber der Hauptmann und die bei ihm waren  
und bewahreten Jesus, da sie sahen das Erdbeben und was  
da geschah, erschrakten sie sehr und sprachen:  
„Wahrlich, dieser ist Gottes Sohn gewesen.“

Und es waren viel Weiber da, die von ferne zusahen,  
die da waren nachgefolgt aus Galiläa und hatten ihm gedienet,  
unter welchen war Maria Magdalena, und Maria, die Mutter  
Jacobi und Joses, und die Mutter der Kinder Zebedäi.

§ Now from the sixth hour there was darkness  
over all the land unto the ninth hour. And about  
the ninth hour Jesus cried with a loud voice, saying,  
*Eli, Eli, lama sabachthani?* that is to say,  
My God, my God, why hast thou forsaken me?  
Some of them that stood there, when they heard that,  
said, This man calleth for Elias.  
And straightway one of them ran, and took a sponge,  
and filled it with vinegar, and put it on a reed,  
and gave him to drink. The rest said,  
Let be, let us see whether Elias will come to save him.  
Jesus, when he had cried again with a loud voice,  
yielded up the ghost.

*Chorale*

**When I at last must perish,  
Do not depart from me!  
And when I death must suffer,  
So take me up to thee!  
When to its final anguish  
My heart is drawing near,  
Then wrest me from that anguish  
By virtue of thy pain!**

And, behold, the veil of the temple was rent in twain  
from the top to the bottom; and the earth did quake,  
and the rocks rent; and the graves were opened;  
and many bodies of the saints which slept arose,  
and came out of the graves after his resurrection,  
and went into the holy city, and appeared unto many.  
Now when the centurion, and they that were with him,  
watching Jesus, saw the earthquake, and those things  
that were done, they feared greatly, saying,  
Truly this was the Son of God.

§ And many women were there beholding afar off,  
which followed Jesus from Galilee, ministering unto him:  
among which was Mary Magdalene, and Mary the mother  
of James and Joses, and the mother of Zebedee's children.



## The Burial

Am Abend aber kam ein reicher Mann  
von Arimathia, der hieß Joseph, welcher auch  
ein Jünger Jesu war, der ging zu Pilato und bat ihn um  
den Leichnam Jesu. Da befahl Pilatus,  
man sollte ihm ihn geben.

### *Recitativo*

Am Abend, da es kühle war,  
Ward Adams Fallen offenbar;  
Am Abend drücket ihn der Heiland nieder.  
Am Abend kam die Taube wieder  
Und Trug ein Ölblatt in dem Munde.  
O schöne Zeit! O Abendstunde!  
Der Friedensschluß ist nun mit Gott gemacht,  
Denn Jesus hat sein Kreuz vollbracht.  
Sein Leichnam kömmt zur Ruh,  
Ach! liebe Seele, bitte du,  
Geh, lasse dir den toten Jesum schenken,  
O heilsames, o köstlichs Angedenken!

### *Aria*

Mache dich, mein Herze, rein,  
Ich will Jesum selbst begraben.  
Denn er soll nunmehr in mir  
Für und für  
Seine süße Ruhe haben.  
Welt, geh aus, laß Jesum ein! [da capo]

§ When the even was come, there came a rich man  
of Arimathaea, named Joseph, who also himself  
was Jesus' disciple: he went to Pilate, and begged  
the body of Jesus. Then Pilate commanded  
the body to be delivered.

### *Recitative*

At evening, when the air was cool,  
Was Adam's fall made manifest.  
At evening too the Saviour was bow'd down;  
At evening came the dove again,  
And homeward bore an olive leaf.  
O lovely time! O evening hour!  
The peaceful end hath now been made with God,  
For Jesus hath fulfilled his cross.  
His body comes to rest.  
Ah, dearest soul, I would pray,  
Go, let dead Jesus thus for thee be offered,  
A healing gift, so priceless a remembrance.

### *Aria*

Make thee clean, my heart, from sin,  
For there Jesus I would bury,  
That he may henceforth in me,  
More and more,  
His most sweet repose be taking:  
World, depart, let Jesus in! [da capo]

## The Entombment

Und Joseph nahm den Leib und wickelte ihn  
in ein rein Leinwand und legte ihn in sein eigen neu Grab,  
welches er hatte lassen in einen Fels hauen, und wälzte  
einen großen Stein vor die Tür des Grabes und ging davon.  
Es war aber allda Maria Magdalena und die andere Maria,  
die satzten sich gegen das Grab.

§ And when Joseph had taken the body, he wrapped it  
in a clean linen cloth, and laid it in his own new tomb,  
which he had hewn out in the rock: and he rolled  
a great stone to the door of the sepulchre, and departed.  
And there was Mary Magdalene, and the other Mary,  
sitting over against the sepulchre.

## The Securing of the Tomb

Des andern Tages, der da folget nach dem Rüsttage,  
kamen die Hohenpriester und Pharisäer sämtlich zu Pilato  
und sprachen: „Herr, wir haben gedacht,  
daß dieser Verführer sprach, da er noch lebete:  
Ich will nach dreien Tagen wieder auferstehen. Darum befiehl,  
daß man das Grab verwahre bis an den dritten Tag,  
auf daß nicht seine Jünger kommen und stehlen ihn  
und sagen zu dem Volk: Er ist auferstanden von den Toten,  
und werde der letzte Betrug ärger denn der erste!“  
Pilatus sprach zu ihnen: „Da habt ihr die Hüter; gehet hin  
und verwahrets, wie ihrs wisset!“ Sie gingen hin  
und verwahreten das Grab mit Hüttern  
und versiegelten den Stein.

§ Now the next day, that followed the day of the preparation,  
the chief priests and Pharisees came together unto Pilate,  
saying, Sir, we remember that  
that deceiver said, while he was yet alive,  
After three days I will rise again. Command therefore  
that the sepulchre be made sure until the third day,  
lest his disciples come by night, and steal him away,  
and say unto the people, He is risen from the dead:  
so the last error shall be worse than the first.  
Pilate said unto them, Ye have a watch: go your way,  
make it as sure as ye can. So they went,  
and made the sepulchre sure, sealing the stone,  
and setting a watch.

## Epilogue

### *Zion und die Gläubigen*

Z: Nun ist der Herr zur Ruh gebracht.  
G: Mein Jesu, gute Nacht!  
Z: Die Müh ist aus,  
Die unsre Sünden ihm gemacht.  
G: Mein Jesu, gute Nacht!  
Z: O selige Gebeine,  
Seht, wie ich euch mit Buß und Reu beweine,  
Daß euch mein Fall in solche Not gebracht!  
G: Mein Jesu, gute nacht!  
Z: Habt lebenslang  
Vor euer Leiden tausend Dank,  
Daß ihr mein Seelenheil so wert geacht'.  
G: Mein Jesu, gute Nacht!

### *Aria Tutti*

#### *Chorus*

Wir setzen uns mit Tränen nieder  
Und rufen dir im Grabe zu:  
Ruhe sanfte, sanfte ruh!  
Ruht, ihr ausgesognen Glieder!  
Euer Grab und Leichenstein  
Soll dem ängstlichen Gewissen  
Ein bequemes Ruhekrissen  
Und der Seelen Ruhstatt sein.  
Höchst vergnügt schlummern da die Augen ein.

[da capo]

### *Zion and the Faithful*

Z: Now hath the Lord been laid to rest,  
F: My Jesus bid good night!  
Z: Fatigue is gone,  
Which for our sins he long had borne,  
F: My Jesus bid good night!  
Z: O holy limbs, most blessed,  
See how remorsefully I do repent me,  
That through my fall to such need thou wast brought.  
F: My Jesus bid good night!  
Z: To thee, while life  
Shall last, I give a thousand thanks,  
That thou didst count my soul's salvation dear.  
F: My Jesus bid good night!

### *Aria Tutti*

#### *Chorus*

Here we sit down in tears and weeping,  
And call to thee now in the grave:  
Rest thou gently, gently rest!  
Rest, exhausted, broken body!  
May thy tomb-stone and thy grave  
Be for our sore-troubled conscience  
A most comfortable cushion,  
And our souls' firm resting place.  
High esteem'd, close thine eyes and rest in sleep.

[da capo]



## The Origin and Revival of the Saint Matthew Passion

Tonight's performance of the *St. Matthew Passion* (BWV 244) by Johann Sebastian Bach commemorates simultaneously several anniversaries. A hundred years ago, on Good Friday, April 11, 1879, the Handel and Haydn Society presented the Passion in its entirety for the first time in the United States. The musical difficulties of the work and the enormous demands it made on an audience's attention combined to make this no slight undertaking for the Society, which had performed selections from the Passion as far back as 1871. Contemporary canons of popular taste regarded all Bach's music as a severe challenge to comprehension. The year chosen for a final assault on all of the work's complexities (1879) coincided with the fiftieth anniversary of Felix Mendelssohn's performance of the Passion with the Berlin Singakademie in 1829. The Handel and Haydn Society has presented the *St. Matthew Passion* many times, notably in 1929, the supposed two-hundredth anniversary of its composition, and most recently in 1973.

Mendelssohn's achievement was notable not only for its own sake but also because it marked the beginning of the nineteenth-century "Bach revival." Bach's incredible compositional skill had not been forgotten since his death; particularly his keyboard works were prized by connoisseurs. The cantatas, outmoded by liturgical reforms,

had to wait until the present time for their complete revelation. Many pieces circulated in manuscript, and a few dedicated collectors preserved the Bach autographs which had survived. One of these was the *St. Matthew Passion*, of which we have the full score in the composer's own hand, together with the performing material used in Leipzig. All of this material came from the estate of C. P. E. Bach, who had used movements from his father's Passion for a pasticcio Passion of his own manufacture which he performed many times in Hamburg.

Mendelssohn became familiar with the *St. Matthew Passion* when he joined the Singakademie in Berlin in 1820 at the age of eleven. Carl Friedrich Zelter (1758-1832), director of the Singakademie and a Bach enthusiast, had been rehearsing portions of the Passion since 1815. His heavily edited conducting score, a copy of an earlier version of the work, has been described in the scholarly literature, but is now missing. For Christmas 1823 Mendelssohn received from his grandmother a full score of the Passion in a version closer to Bach's definitive one. He began informal rehearsal sessions with close friends during the winter of 1827, finally approaching Zelter about performing the work in public. Zelter was less than enthusiastic, pointing out the unusual difficulties inseparable from such an undertaking. Mendelssohn, encouraged especially by the singer Eduard Devrient (1801-1877), finally brought Bach's masterpiece before the public on March 11, 1829. The *St. Matthew Passion* was published in the following year and performances quickly followed in Frankfurt, Breslau, Stettin, Königsberg, Kassel, and Dresden (the latter perfor-

mance in the monumental style typical of the nineteenth century).

This first concert performance of the *St. Matthew Passion* was for all concerned a marvelous proof of devotion to Bach's music. Nearly 160 singers participated, and Mendelssohn conducted from the piano. His conducting score was discovered a few years ago in England. It confirms that the 1829 performance was far from complete: arias, recitatives, chorales, even parts of the Evangelist's narrative were omitted. Mendelssohn added tempo and dynamic indications with restraint, refraining from creating a romanticized "arrangement" of the Passion. In 1841 he brought it back to its home in Leipzig where he was conductor of the Gewandhaus concerts. Mendelssohn's revival of the *St. Matthew Passion* had a symbolic significance for all of Bach's music. It encouraged those who championed performance and publication of his music. Audiences respected what they were privileged to hear, but it would be an exaggeration to pretend that wild popular acclaim greeted every resurrection of a hitherto unknown Bach work.

The 1829 revival of the *St. Matthew Passion* seemed to be especially fitting, since it was thought that Bach had written the work exactly one hundred years before. Zelter had access to an "old church text" from 1729 which established that the Passion was indeed performed at the Thomaskirche in that year. Zelter mentioned in his program note for the Mendelssohn revival that this text (since disappeared) did not establish that the 1729 performance was the very first one. The musical journalist and theorist A. B. Marx, writing also in 1829, stated flatly that Bach composed the *St. Matthew Passion* for



Good Friday 1729, and this belief was passed on to the nineteenth century. Philipp Spitta, in his influential Bach biography, supported this date and noted that Christian Friedrich Henrici (pen name: Picander) published his text of the Passion, the text which Bach set to music, in 1729.

This apparently well-established chronology was challenged in the 1930s, but the arguments in favor of a revised dating had flaws which made conclusions drawn from them unacceptable. It was to be anticipated that the upheaval of the past twenty years in the chronology and evaluation of Bach's vocal music would bring under scrutiny even the apparently well-established date of the *St. Matthew Passion*. The existence of the 1729 performance is relatively certain, but circumstantial evidence confers a certain plausibility on the only other possible earlier date, 1727.

In these brief remarks we can merely allude to some of the considerations which affect the dating of the Passion. Bach was absent from Leipzig during the greater part of Lent 1729. If he intended to present an entirely new work of the complexity of the *St. Matthew Passion* on Good Friday, he acted in a manner most choral directors would consider ill-advised. If, on the other hand, the Passion had been performed before, Bach could conceivably have prepared it with only two weeks rehearsal. The "old church text" mentioned above no longer exists, and it would not have settled the question anyway. It was probably a leaflet containing Picander's Passion text and perhaps the cantatas Bach was to perform during the three-day Easter celebration in 1729. At present, only six such leaflets from Bach's tenure in Leipzig are known to exist. The crucial Good Friday 1727 leaflet (if one was ever printed) would settle the matter once and for all. If it ever existed, it might still turn up: three of the six extant text leaflets were discovered in Leningrad (!) only a few years ago.

The matter of chronology is significant because of the repercussions it would have on our evaluation of Bach's "parody" technique, a process by which he adapted secular cantatas written for birthdays, name-days, or funerals to sacred purposes. Never has it been demonstrated that he converted a sacred work to secular use. The music of ten pieces from the *St. Matthew Passion* occurs with different words in a funeral cantata (BWV 244a) for Prince Leopold of Anhalt-Cöthen, with whom Bach spent many happy years (1717-23) as Kapellmeister. Leopold died in November 1728, but his funeral cantata was not performed until the memorial service on March 24, 1729. The generally accepted view has it that Bach worked on the Passion and the funeral cantata almost concurrently, but that the music was written with the Passion text of Picander in mind. Since BWV 244a was performed at a religious service, it might not have been regarded by Bach as a secular cantata in quite the same way a birthday cantata

was. The text is, however, quite typical of similar commemorative pieces composed by Bach: it emphasizes the great loss sustained by the subjects of the prince, their grief, the eternal fame and magnanimous deeds of the departed monarch, and so forth.

If the composition of the *St. Matthew Passion* were removed to a date two years before the funeral cantata, it must be assumed that Bach went against his usual practice and parodied a sacred work, that in fact he plundered the "Holy of Holies" of Lutheran church music to provide funeral music for a Calvinist ruler. The 1727 date also implies that Bach's greatest single work for the Lutheran church, his last major compositional effort in this sphere, came appreciably earlier than supposed. The absence of any further ambitious projects marks a definitive renunciation of the cantorial goals of his youth and the beginning of the search for new directions and syntheses of the next two decades. The present state of Bach research places a resolution of these issues beyond our grasp. The 1729 performance, the one we commemorate tonight, is the earliest one of which we have definite knowledge. The best that can be said for 1727 is that it is not impossible.

The *St. Matthew Passion* with which we are familiar is not quite the same one heard by the congregation at Vespers in St. Thomas Church on April 15, 1729. The Passion as we have it stems from a revision Bach prepared for a performance in 1736; after that year he made only insignificant changes in the score. All of the 1729 performance material, including the autograph full score, has disappeared. Sometime between 1744 and 1748, however, one of Bach's pupils copied out the score of the earlier version. The most obvious difference between the two versions is the replacement of the simple chorale "Jesum laß ich nicht," which in the earlier version closed Part I of the Passion, with the present chorale fantasia (transferred from the *St. John Passion*) "O Mensch, bewein dein Sünde groß." All of Bach's changes are decidedly enrichments, hence there is little reason for exaggerating the merits of an "original" version.

In his 1736 revision Bach accentuated the two-choir characteristics of this Passion. The separation of choral and orchestral forces was facilitated by the divided galleries in the west-end choir loft at St. Thomas Church. Only one striking feature of the earlier version had to be omitted. The cantus firmus "O Lamm Gottes unschuldig" in the opening chorus had sounded through the church from an organ loft at the east end of the nave. A small choir of sopranos may have been stationed there as well. In subsequent years the dilapidated condition of the organ in the loft forced Bach to discard this dramatic touch. The loft was subsequently walled up, and no trace of it can be seen in the church today. In the final version of this chorus Bach gave the chorale (written in red ink in the score) to a separate choir of sopranos reinforced by the organs of both

choirs, all of the forces being consolidated in the large west-end choir loft.

The overall division of the *St. Matthew Passion* in two parts was required by the Good Friday Vespers service in Leipzig. Between its two parts a sermon on the passion was preached, just as was done at every Sunday Vespers throughout Lent. Part I of the *St. Matthew Passion* encompasses the first 56 verses of chapter 26 of Matthew's Gospel; part II consists of the remainder of chapter 26 and all of chapter 27. Both parts can be further subdivided into a number of tableaux, as shown in the libretto included in this program booklet. Bach wrote the words of Jesus and of the Evangelist in his score in red ink. The entire biblical text is sung by the Evangelist in recitative, which Bach crafted to emphasize and interpret affectively the events surrounding the crucifixion. He distinguishes the words of the Savior aurally by surrounding them with a string "nimbus" which imparts a transcendental calm, a divine *apatheia* to them.

The choral strophes, chosen and interpolated by the composer, express on behalf of the congregation sentiments of profound regret within the severest of emotional restraints. The chorus, either divided or as a unit, also sings the *turba* choruses, representing both the disciples and the Jews at different times. The tremendous effect of the choral pillars which open and close the *St. Matthew Passion* is too well known to require comment, but the choral passages embedded in the recitatives and arias are also of telling emotional effect. One finds the widest range of expression in these, from quiet reflection on the soloist's sentiments ("O Schmerz") to terrifying indignation at injustice ("Sind Blitze, sind Donner").

The oratorio passion, of which the *St. Matthew Passion* is the greatest example, fostered the congregation's participation in the sufferings of Jesus through the lyrical interludes which interrupt the onward flow of the action. Picander dispersed the twenty-eight poetic texts (recitatives and arias) rather uniformly throughout the work. Each is a poetic reflection on the Passion tableaux. Bach distinguishes each recitative and aria with particularly beautiful wind obbligati. The viola da gamba in "Ja freilich—Komm, süßes Kreuz" was the last alteration Bach made in the scoring of the Passion: in the earlier version this obbligato was played by a lute.

Picander personified only one non-biblical character in his libretto: the Daughter of Zion, to whom the chorus of the Faithful respond. Bach did not take special note of this in composing the Passion, and in the opening chorus, "Kommt, ihr Töchter," he ignored the solo-chorus implications—to what marvelous effect. (Picander's initial conception is indicated in the libretto in this evening's program booklet.) His verses never by themselves flew to the heights of Bach's music, but he created strong and touching scenes through which Bach could work his magic.







